

# SOBER AND AUSTERE WILL AUTUMN'S FASHIONS BE

## Style Is Dead! For the First Time in History French Ateliers Are Closed, and Black and White—Mourning and Half Mourning—Are the Season's Colors.

By ERNESTINE EVANS.

IF THERE is any man in America who can predict what correct dress will be this winter, it is Mr. Charles Kurzman. And he says he doesn't know. Of one thing only was he certain when he came off the Philadelphia on Wednesday night and stood before the customs officials.

"Black and white," he said, "will be the leading colors—mourning and half mourning. And sombre tete negre and navy blue will follow them. All Paris—all the Russians—all the women of Europe will wear crepe this year. For the first time in history the couturiers have closed their shops. There is no money and certainly no heart for gaiety there.

"America will follow suit. There will be no vogue for gay colors this season. One may be doubly sure of that when one knows that the early showings, the gowns worn by the demi-mondaines in Paris last week and week before, had already indicated that white and black were of themselves to be favorites. And now I am certain that neither here nor abroad will anything but severity and simplicity prevail.

### No Occasion for Elaborate Dress

"Clothes—there is no place to wear them now in France. There is no Deauville, no opera, the cafes close at 8 o'clock; there are only twenty-five cabs and four taxis in all Paris. In the few establishments that remain open the girls sit and cannot sew—their usual customers are too distracted to inquire about costumes, and there are absolutely no openings.

"You here can scarcely bring yourselves to imagine the utter paralysis that prevails in Paris. The silk mills of Lyons are closed—there will be no exportation of fabric or lace."

I asked Mr. Kurzman whether America would, indeed, do creating on its own account. Mr. Kurzman shook his head.

"You don't understand," he said: "we are not prepared to go about. The models I have just brought over would, in any case, be in the van of fashion for another three months. And this year—which is like no other in the history of the business and art of clothes—early August importations will remain in authority for six months, maybe twelve.

"One thing is certain. Nothing more comes to us from Paris. What creating we do in the Kurzman establishment will certainly not be startling. With disaster threatening the whole world, there will be no call for grotesque imagination or novelty in costume. What models we have will be our American inspiration. I presume we shall proceed slowly in adapting these that I have shown you to the changes in winter taste.

Sobriety and Austerity of War Reflected in Clothes. "With a situation absolutely strange, any prediction that I might make about winter styles is absurd. Almost anything might happen. And then again, nothing

is likely to happen. Sobriety, simplicity, austerity even, will, as a result of the tragedy of Europe, be reflected in American clothes.

"Where our materials will come from, whether more will be imported or what American-made cloths will be used, is still in the air. We don't know. Nobody knows. Only, of course, the choice fabrics of Lyons are nowhere procurable here, and if famine makes a virtue of necessity some home-woven material may happen upon a vogue.

"In blouses, crepe is still supreme. Elaborate and simple, the correct models closely adhere to the single material.

### There Is No Style.

"For the moment there is no style. I can only repeat: these models will hold sway for a long time and changes will be initiated in modifying them, not in competing with them.

"Style, you know, isn't like other things. It does not appear. It has to be arrived at.

"It is noticeable that all fabrics are plain. No polka dots, little figured material of any sort, no stripes or plaids or patterned brocades are in favor.

"It is as if the sorrow of the season had been predicted in the sheer plainness of the forerunning weeks."

### Kurzman Importations Are In White.

In the face of all this, Mr. Kurzman went on to talk of the models he has imported from the pre-opening selection. Almost all of them are white. From them whatever models are created in the Kurzman establishment this winter will take their cues.

A model from Premet in white beige-gabardine shows the long double tunic with accordion pleated girdle. To the right of the centre of the skirt are set close rows of buttons. The jacket is one of the few short models, and is distinguished by the accordion pleating over the hips.

The collar of the jacket is set high in the back, and the lapel effect is gotten from the wide turned back front. The hat worn with this costume by Mlle. Forzani was from Madeleine, and simply trimmed in white ostrich, depending for its chic appeal on the slant at which it is worn and the trailing ostrich in back.

### Will Adopt White Broadcloth Model.

A Cheruit model worn by the well known "Canada," which Mr. Kurzman will adapt in his establishment this winter, is of white broadcloth, cut Russian blouse and edged with a four inch band of ermine, above which on one side is a pocket. The underskirt was of accordion pleated fine faille. The belt was of four folded box pleats. A white fur hat with white peacock feather ornament rising from the centre of the turban's back was worn with this costume.

A model from Jenny of white embroidered mousseline over charmeuse shows a tunic that comes to within two inches of the underskirt, with a charmeuse sash drawn broadly across the front and thrown scarf-wise

as the two loops fall behind. There is, of course, no waist line. The animating note in the costume is in the Prince Noir roses which catch either shoulder and ornament the skirt.

### Flowers the Sole Contrasting Note.

"The flower note," says Mr. Kurzman, "will survive the season." In a period of sombre mourning the relief offered by knots of flowers against white, gray and black will undoubtedly appeal.

The hat worn with the Jenny model was of white handkerchief linen, trimmed only with two white pantries with dark centres.

A Worth model in Mr. Kurzman's collection is



TWO OF THE MODELS IN WHITE AND BLACK IMPORTED BY KURZMAN. AT THE LEFT IS A PREMIE MODEL IN WHITE BEIGE-GABARDINE, WITH A LONG ACCORDION-PLEATED DOUBLE TUNIC. THE MODEL AT THE RIGHT IS A JENNY IMPORTATION OF WHITE EMBROIDERED MOUSSELINE OVER CHARMEUSE. A SMART TOUCH IS IMPARTED TO THIS GOWN BY THE PRINCE NOIR ROSES AT THE SHOULDERS AND LOW ON THE TUNIC.

and charmeuse following. The whole year, however, is to follow where velvet leads.

### Linen Covered for Morning Wear.

For morning wear in the country or seaside nothing could be prettier than a flat brimmed hat covered with linen and trimmed with a couple of long quills or with the new flowers which are made of black chiffon velvet, such as roses or lilies, or, perhaps, better still, handsome irises. For morning wear also there are canotiers covered with quaint chintz, with toile de Jouy, with ponce and with pure white muslin. This latter idea is a peculiarly dainty one, and it is very much appreciated by the more eclectic Parisiennes.

Sailor hats covered with fine white muslin are trimmed with clusters of wild flowers, with soft white wings or with a single black velvet rose of considerable size. This unexpected combination of white muslin and black velvet may be said to be the cloud of the midsummer season, but it must be realized that the velvet is of the chiffon order, very light and supple.

The Paris milliners have made exquisite lace hats for garden parties, charity fetes and various other open air functions, which claim the attention of femmes du monde in the glowing month of July.

These lace hats are sometimes trimmed with long ostrich feathers, but one of the favorite Rue de la Paix models is that which shows a domed crown completely covered with beautifully made flowers in subtle colors.

Yesterday afternoon I saw an admirable model of this order: the lace was midnight blue Chantilly and the low crown was covered with soft roses in artistic tints of reddish purple and very dark red. The foliage was black, with a touch of dark brown in the stalks, and two thin black mounts curved over the flat brim at one side.

This hat was accompanied by a spider's web net veil in a rich shade of Egyptian blue, and on the surface of this veil, at a discreet point, a little black velvet patch in the shape of a new moon was placed; when the veil was drawn over the face this patch rested on the left cheek, near the corner of the eye.

MISS ASCOUGH HAS SKETCHED HERE TWO FAVORITE MANIFESTATIONS OF THE CANOTIER. OF WHITE SATIN, WITH CONTRASTING AND HUGE FLOWERS IN BLACK VELVET, IS THE UPPER MODEL, WHILE TWO SHADES OF GRAY MADE UP THE HAT AT THE RIGHT. AT THE RIGHT IS A SMART TOUCH IN MAGPIE EFFECTS.



SILVER CLOTH AND MIST GRAY TULLE COMBINE TO FORM THIS BEAUTIFUL EVENING GOWN. THE BODICE, IN ACCORDANCE WITH THE NEW MODE, IS BUT A DRAPING OF THE TULLE, CAUGHT AT THE APEX OF THE DECOLLETAGE WITH A LARGE JEWELLED ORNAMENT. THE TULLE EMERGES AS A GRADUATED PLEATED TUNIC FROM UNDER THE CENTRE OF SILVER CLOTH EMBROIDERED IN PEARLS AND RHINESTONES.

one of the few without the effect of a low waist line. Made of heavy Beauvais lace embroidery, it was trimmed with fourteen rows of Kolinsky fur, giving the lines of a tunic falling to slightly above the knee and in its braided evenness suggesting a model inspired by the military. A single row of the fur gives outline and color to the bottom of the skirt, and also outlines a simulated semi-bolero bodice.

A stunning creation by Premet brought over by Kurzman's shows a white charmeuse bodice and double tunic of white tulle bound in navy blue beading, and a second of navy blue tulle, also bound. The bodice attains a basque simplicity without following basque lines. The charmeuse about the hips is caught with a beaded gold and blue ornament, and a wide square collar falls from the neck in back, made of gold and blue embroidery. The sleeves are of navy tulle with beaded cuff pieces.

### Smart Women No Longer Wear Capes.

"The cape," says Mr. Kurzman, "is dead in Paris, and really smart women here will not continue to wear it. It became intolerably common almost at once there. The streets were full of them."

The few evening frocks imported by Kurzman—usually the fall openings are depended upon to set the mode in ball gowns—are all without trains. Velvet is to be the material most in favor, tulle

